October-November, 2016

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OF NOTE

CANADIAN COMPOSER MURRAY ADASKIN

Submitted by Peter Solomon

Murray Adaskin (1906-2002)
Murray Adaskin wrote over one hundred and thirty compositions during his long life, which was devoted to many activities other than composition. His music is more consistently neo-classical in style than almost any other Canadian composer (with the possible exception of Oscar Morawetz), and most of it has great appeal, marked as it is by vigorous rhythms, attractive musical ideas, and skillful elaboration.

Part of a musical family, with talented siblings who played instruments, taught, and promoted Canadian music, Murray spent the first thirteen years of his working life playing violin in the Toronto Symphony and another thirteen years playing in a trio at the Royal York Hotel, at a time when its owner Canadian Pacific Railway promoted serious music. By then he was playing on a Strad, which Pierre Monteux once recognized just from hearing him play. Dissatisfied with merely playing, he began to study composition at the University of Toronto with a Toronto musical giant John Weinzweig (later a proponent of dodecaphony). This led to a number of summers at Aspen studying with Darius Milhaud.

The bulk of Adaskin’s composing was done in the second half of his life, which included more than two decades as the founding chairman of music at the University of Saskatchewan and nearly three decades in “retirement” in Victoria. He devoted much of his time in Saskatoon to administration (building up the music school there) and to teaching, including a large course in musical appreciation, which emphasized contemporary composers like Ives, Copland, Milhaud and his favorite Stravinsky. He also served as conductor of the Saskatoon Symphony and regularly commissioned new pieces from other Canadian composers. In Victoria he had more time to compose, and the number of his compositions quickly multiplied.

“A modernist without being a radical”, Adaskin’s technique included counterpoint of two melodies, rhythmic activity underneath, and rhythmic sequences alone, often syncopated and played by staccato woodwinds or strings. Phrases tend to be short and clear. Much of his music is fresh, clean and fun to listen to. He did sometimes use folk material, including motifs based on Inuit throat singing. His compositions included Eskimo melodies (for piano), an Algonquin Symphony, Saskatchewan Legend, and an opera based on a Metis fur trader “Grant Warden of the Plains”; and he was far from immune to the imperative to produce distinctively Canadian music.

Murray Adaskin, violinist
However, these works were not characteristic. Adaskin wrote both orchestral and chamber music (in many combinations), but much more of the latter is recorded. It is also playable. To hear representative selections, readers might access (via the Naxos library free of charge through a university or public library or purchase through the website of the Canadian Music Centre) the two disc CMC set “Adaskin: A Portrait” (CMC 8102), $20, one disc of which contains a narrative of Adaskin’s life produced by the inimitable Ethan Cornfeld (in the glory days of CBC), with a wonderful interview with the composer at age 95 (!). The other disc contains a selection of his chamber music. For more Adaskin, turn to the six volumes of the Adaskin Collection, produced originally on Ovation, but also available through the Canadian Music Centre for $10 each.

https://www.musiccentre.ca/node/37790/showcase

FEATURE

MUSICAL HOLIDAY IN ITALY

Submitted by Barbara Adams

“My friend and I are putting together a 2-week musical holiday in Trieste, Italy for a group from the studio,” said Tina Torlone, my singing teacher. “Would you like to come?” I signed up right away!

Tina runs ProVoce Studios Canada, which offers voice lessons, master classes and workshops for singers. After receiving her ARCT and her performance degree at the University of Toronto, she studied opera and oratorio at the Hochschule and Konservatorium in Vienna. Her friend is concert pianist Erika Crinó, originally from Trieste, a beautiful city on the east coast of the Adriatic Sea, where her family owns the hotel/residence in which we stayed. She graduated from the Trieste Conservatory of Music, received her doctorate at UBC in Vancouver and now lives in Toronto. www.erikacrino.com

We received lessons and coaching from Tina and Erika, benefiting as well, from a master class with her friend Maria Andrea Parias, a soprano from Bogotá, Colombia and now Paris. Maria Andrea gave us many ideas for warm-ups, technique, and expressing the Baroque style of music.

Sightseeing trips took us to several musical sites. We visited Duino Castle which houses a very large collection of string instruments, spinets and fortepianos…one of which was played by Franz Liszt. The castle is also the site of a WWII bunker…the steps down into its cool depths were welcome on that hot day!! www.castellodiduino.it/eng
We travelled to Verona where some of our group visited the Arena Opera Museum, which hosted “Maria Callas: The Exhibition”…a mixed media presentation of videos, photos, recordings, and displays of some of her costumes. In the evening, we experienced the season’s final performance of Aida at the Arena di Verona, a Roman amphitheatre built in the first century. Such a magnificent sight and sound from the stage…more than a hundred singers and dancers in wonderful costumes, 4 horses, and a very large orchestra…including the huge gong struck to announce the end of the intermissions.

The opera ended very late in the evening so we stayed overnight in Verona, travelling to Venice for the afternoon before returning to Trieste. In Venice we toured the Fenice Theatre (The Phoenix), one of “the most famous and renowned landmarks in the history of Italian theatre, and in the history of opera as a whole”. Built in 1774, it has survived 3 fires, the most recent being in 1996.

We enjoyed a day by the sea in Piran, Slovenia. It was nice to walk in the town (home of baroque violinist and composer Giuseppe Tartini) and/or on the coastal wall, listening to the “music” of the waves washing ashore, or relax in the town people watching while sipping cappuccinos or Italian vinos.
Performance of Aida

Our holiday ended with a wonderful concert. We sang solos and duets accompanied by Erika, while some of us sang as part of a chamber ensemble with Erika and friends Marco (violin) and brother Massimo Favento (cello).

IN THE SPOTLIGHT:

NORTH YORK CONCERT ORCHESTRA

Submitted by Marion Wilk*

North York Concert Orchestra has been around for more than 40 years. Founded in 1975 as a reading orchestra associated with the North York Symphony, it first started performing in seniors’ homes and eventually became what it is today – a full symphony orchestra.

NYCO was the first orchestra we joined when we arrived in Toronto from South Africa thirteen years ago. It just so happened that they were looking for a horn and percussion and we fitted
right in. We rehearsed at York Mills Collegiate Institute on a Wednesday evening. Our children were at the school and it was right near where we lived. At the time the orchestra was performing at the York Woods Library 3 times a year. One concert I got to play a piano concerto I had done in South Africa – Beethoven’s third – with one of the conductors we were auditioning at the time. It was wonderful to have my Toronto family there to hear.

“Last Night at the Proms”, North York Concert Orchestra, Yorkminster Citadel, Nov 1, 2014

Our present concert venue is Yorkminster Citadel at Yonge and the 401. The acoustic is really good as it’s built for the Salvation Army band to perform in. There’s a piano on site and we can fit our orchestra on the stage. We still rehearse at York Mills CI on a Wednesday evening.

We are a friendly group and work well with our new conductor, Rafael Luz. Rafael hails from Brazil and has almost completed his doctoral program at the University of Toronto. We hired him after a conductor search and this is his second year with us. He makes rehearsals fun, but works us hard. He will be conducting the CAMMAC reading of Verdi’s Requiem October 23.

We audition new musician applicants by having them come to play with us for a few weeks. This gives both sides the chance to assess compatibility. At the moment we have almost full string sections, but could do with another bass. Members all contribute to the running costs of the orchestra, paying a membership fee, buying at least one concert ticket to each concert and, sometimes, making a donation. Donations are acknowledged in our concert programs.

We have four different types of performances. Firstly we have our public concert series of 4 concerts per year at Yorkminster Citadel, adding a family concert at a different venue. Then we do performances at two community centres – the Bernard Betel Centre on Steeles Ave W and the Scarborough Civic Centre. The NYCO Chamber Players do programs at seniors’ residences, at one of which we also do an orchestral concert. The NYCO Chamber Players also do chamber concerts with an educational element at schools.

The Chamber Players are members of the orchestra who enjoy playing in smaller groups too. Depending on the time of day of the concert and who is available, we have had a string quartet,
wind quintet and small groups including piano. We are always welcomed and asked to return – very gratifying to hear!

The orchestra had some really challenging repertoire during the last few years. Last year, we did Tchaikovsky’s 4th Symphony and Dukas’ “Sorcerer’s Apprentice” in two different concerts. We have also done Stravinsky’s Firebird Suite and Holst’s The Planets.

Last season’s family concert included Prokofiev’s Peter and the Wolf and Ravel’s Mother Goose Suite with a wonderful narrator, Gwenna Fairchild-Taylor, who had previously sung with us. She was a joy to watch, interacting with the children in the audience, getting them to come to the front and having them in thrall.

This season we’re starting with Shakespeare’s 400th, doing Prokofiev’s and Tchaikovsky’s Romeo & Juliet, Bernstein’s West Side Story overture and also short pieces from other Shakespeare-inspired works by Mendelssohn, Nicolai and Debussy.

Later in the season we are performing Brahms’ Double Concerto with Joseph Johnson, principal cellist of the Toronto Symphony Orchestra, and American violinist Andrew Sords. This season ends with a performance of Mozart’s Requiem with the Eglinton St George singers. Our annual barbeque fundraiser follows, with family and friends gathering the following day for delicious food and a concert by members of the orchestra and friends.

We enjoy performing and hope you’ll come to hear us! Our next concert is on October 22 at 8pm, tickets are available on-line on our website www.nyco.on.ca, where you can also purchase a subscription. Our concerts include fabulous carrot cake and other goodies as well as tea and coffee and are preceded by a chat about the music and the composers.

*Marion Wilk is a percussionist and keyboard player

**CAMMAC THANKSGIVING AUCTION**

CAMMAC will be holding its Thanksgiving auction this year and the auctioneer will again be Harry Qualman. CAMMAC is looking for items to auction off and is inviting its members in the Toronto region to donate items for the auction. Kathy Gallyas has agreed to coordinate the list of items coming from our region so if you have an item to donate, please send an email to Kathy at kathy.gallyas@gmail.com or phone at 416 925-6182. Items for the auction can be things like something lovely or interesting, perhaps from a trip you have made, something musical like an instrument, something that you have long treasured but no longer wish to keep but that will attract interest, perhaps a week in a cottage or a stay in your home or a special supper you will prepare for someone. Really items can be anything that you think someone would be interested in. Please help us make the auction a big success this year by writing or calling Kathy with your contribution to the auction.
LUMINOUS NIGHT FESTIVAL

The Music of Ola Gjeilo*

Choral Encounters III

“The plush and ecstatic music of Ola Gjeilo is well-nigh irresistible”.

“...one of the best composers of this generation. All of his works go beyond beautiful”.

The highly acclaimed Norwegian composer Ola Gjeilo takes up residency in Toronto October 12-16, 2016 for the popular Choral Encounters series, sponsored by Yorkminster Park Baptist Church, in collaboration with the University of Toronto, Faculty of Music and the Orpheus Choir of Toronto.

Over the past few years the 38 year-old Norwegian-American Gjeilo has been a constant presence in classical music, ranging from performances in more than 30 countries to numerous commissioned and published works. Asked about his compositional approach Gjeilo says: “I came out of improv, and doing a lot of cross-over stuff and being very influenced by film music. And I think that’s something that perhaps speaks to a lot of people because, ultimately, a majority of people listen to popular music of some kind. I’ve always wanted my music to reach as many people as possible and to hopefully touch as many people as possible. I think that for a few decades that didn’t really seem to be the goal in a lot of classical music.”

Toronto audiences will have the special opportunity to see and hear Gjeilo in this one-night-only presentation, Luminous Night, on Saturday October 15 at Yorkminster Park Baptist Church at 7:30 p.m. Performing choirs include Exultate Chamber Singers, Orpheus Choir, Resonance, the University of Toronto MacMillan Singers and Women’s Chamber Choir, and the Choir of Yorkminster Park Baptist Church. In this festive concert of Ola Gjeilo’s large choral output, they will sing representative works such as Ubi Caritas, Northern Lights, Eternal Sky, Serenity and also present the symphonic Sunrise Mass with the Talisker Players. Composer Ola Gjeilo will improvise accompaniments to some of the music.

Gala Concert: Luminous Night (see also Concert Notices) is a Gjeilo-Fest with the combined choirs of the Exultate Chamber Singers (Hilary Apfelstadt, conductor), Orpheus Choir of Toronto (Robert Cooper, conductor), Resonance (Robert Anderson, conductor), Yorkminster Park Baptist Church Choir (William Maddox, conductor) and the University of Toronto MacMillan Singers and Women’s Chamber Choir (Hilary Apfelstadt, conductor).

OLA GJEILO

“...draws on influences from Norwegian culture to create modern choral music of exquisite beauty”

Ola Gjeilo (YAY-lo) was born in Norway in 1978. The son of Inge and Anne-May Gjeilo, he began playing piano and composing when he was five years old growing up in the town of Skui,
Norway. Always relying on his instinctive ability to hear music, he finally learned to read music when he was seven years old. Ola always knew he wanted to be a composer from a very young age. While in high school, Ola was a very good pianist and took composition lessons with Wolfgang Plagge. In his undergraduate career, Gjeilo studied at the Norwegian Academy of Music (1999-2001) and studied at the Royal College of Music in London (2002-2004) to receive a Bachelor’s Degree in composition. He continued his education at Juilliard (2004-2006) where he received his Master’s degree in composition. Gjeilo married Laura Inman in 2012 and currently resides in Manhattan working as a freelance composer.

**Awards and Honors**

Ola’s albums include *Ola Gjeilo* on the Decca Classics label, a portrait of his choral and piano works featuring Tenebrae and Voces8. His debut recording as a composer and pianist, the lyrical crossover album *Stone Rose*, was followed by its 2012 sequel *Piano Improvisations*, both on the 2L label. His compositions were the focus of a CD recorded with the Phoenix Chorale in 2009 entitled, “Northern Lights: Choral Works by Ola Gjeilo”. In addition to composing every track on the album, Ola was the pianist for each of his works with piano in the orchestration. This album was named Best Classical Album of the Year by iTunes in 2012, and was the top-selling album for the prestigious Chandos Records in the USA for 2012. Gjeilo was the first ever composer-in-residence (2009-2010) for the 2008 and 2009 Grammy-winning Phoenix Chorale. In 2015, Gjeilo performed in concert with the renowned composer and pianist Morten Lauridsen, along with the Bay-Atlantic Symphony Orchestra and Choir. Gjeilo was recently awarded the 2016 Raymond Brock Commission to be performed at all seven of the 2016 ACDA Division conferences in the United States. All four recordings are available on iTunes, Amazon and Google Play. He is currently composer-in-residence with Voces8 and DCINY.

*This material is based on a press release, obtained by the Newsletter courtesy Dr. Hilary Apfelstadt, Director of Choral Activities, Faculty of Music, University of Toronto.*
SCHEDULE OF READINGS

2016-2017

Once a month, CAMMAC singers and instrumentalists get together and read through a work for choir and orchestra under the direction of a professional choir director. Occasionally, readings feature pieces for singers only. Readings are not intended as rehearsals, and we do not perform for an audience, although listeners are welcome. All readings are in Elliott Hall, Christ Church Deer Park, 1570 Yonge St., Toronto, and are on Sunday afternoons from 2:00 pm to 4:30 pm. Admission is $6 for CAMMAC members and $10 for non-members. Please arrive 15 minutes early to set up so the reading can begin on time!

October 23 - Verdi, Requiem with Rafael Luz (coordinator: Zhenglin Liu)

November 20 - Orff, Carmina Burana with Andrew Chung (coordinator: Marion Wilk)

January 22 – Schubert, Mass in G, with Elaine Choi (coordinator: Gerald Martindale)

February 26 - Mendelssohn, Symphony No. 2, Lobgesang (Hymn of Praise), with Matthew Jaskiewicz (coordinator: Lynda Moon)

March 26 – Mozart, Mass in C minor, with Mitchell Pady (coordinator: Tim Moody). CAMMAC Toronto Region AGM.

April 23 – Berlioz, Te Deum, with Ori Siegel (coordinator: Marion Wilk)

June 4 – Poulenc, Gloria with Xavier Brossard-Ménard (coordinator: Barbara Adams)

MUSICAL CHAIRS

Are you looking for a music-mate, someone with whom to make music? We keep a list of others who are also looking. Please contact our Musical Chairs Group, now headed by Gerald Martindale, bellman@rogers.com, or 416-551-5183.
CAMMAC (Canadian Amateur Musicians / Musiciens Amateurs du Canada)
Toronto Region Event. Please copy and post.

**CAMMAC READING**

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<th>Verdi</th>
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<td>Time</td>
<td>2 PM SHARP to 4:30 PM (Please arrive 15 minutes early to set up.)</td>
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<tr>
<td>Conductor</td>
<td>Rafael Luz</td>
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**Biography**

Rafael Luz is the Musical Director and Conductor of the North York Concert Orchestra and an Assistant Conductor for the Opera Division at U of T. He brings his passion for music from his native Brazil where he returns biannually to teach and conduct at the Eleazar de Carvalho Festival, and he taught string instruments to kids and adults in very poor areas of São Paulo, creating six string orchestras that bring classical music to people unaccustomed to this genre. Rafael Luz holds a Masters in Conducting from Queens College in New York.

**Music notes**

Sometimes called “Verdi’s best opera”, the Requiem received its premier with the creators of Aida, Amneris, and Ramfis in Aida as soloists. It grew out of its Libera Me movement, composed by Verdi for a collaborative Requiem for Rossini, and was completed in honour of the writer Alessandro Manzoni. Musical highlights include the sparkling Sanctus double fugue, the dramatic duet, trio, and arias of the Dies Irae, and the four backstage trumpets in the Tuba Mirum.

**Place**

Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Ave.) in Elliott Hall (enter from Heath St.)

**Singers**

Chorus SSAATTBB and SATB Soloists (singers do not need to preregister)

**Instrumentation**

Flutes 1, 2, 3 (doubles Piccolo); Oboe 1, 2; Clarinets 1, 2; Bassoons 1, 2, 3, 4; Horns 1, 2, 3, 4; Trumpets 1, 2, 3, 4, 5, 6, 7, 8; Trombones 1, 2, 3; Tuba; Timpani; Bass drum; Strings.

**Information**

For more information: Zhenglin Liu, zhenglin.liu@mail.utoronto.ca

**Cost**

CAMMAC members $6; non-members $10; students free.

**Refreshments**

Refreshments will be available for $1 during the break.

*Instrumentalists: please pre-register with Zhenglin Liu, zhenglin.liu@mail.utoronto.ca*

*Instrumentalists: please bring your own music stand*
CAMMAC (Canadian Amateur Musicians /Musiciens Amateurs du Canada)  
Toronto Region Event. Please copy and post.

# CAMMAC READING

| Carl Orff | Carmina Burana  
| Carl Orff |

| Date       | SUNDAY, November 20, 2016 |
| Time       | 2 PM SHARP to 4:30 PM (Please arrive 15 minutes early to set up.) |
| Conductor  | Andrew Chung |
| Biography  | Andrew Chung is the music director of the Silverthorn Winds, the Brass Conspiracy, and the Chinese Canadian Choir of Toronto. He has guest conducted with many groups, including the Toronto Philharmonic and Mississauga Youth orchestra. He has also played trumpet in many orchestras and was once principal trumpet of the Hong Kong Youth Symphony. |
| Music notes | Carmina Burana is a scenic cantata composed by Carl Orff in 1935 and 1936. It is based on 24 of the poems found in the medieval collection Carmina Burana. Michael Hofmann, then a young law student and Latin and Greek enthusiast, assisted Orff in the selection and organization of 24 of these poems into a libretto, mostly in Latin, with a small amount of Middle High German and Old Provençal. The selection covers the fickleness of fortune and wealth, the ephemeral nature of life, the joy of the return of Spring, and the pleasures and perils of drinking, gluttony, gambling and lust. |
| Place      | Christ Church Deer Park, 1570 Yonge St. (2 blocks north of St. Clair Ave.) in Elliott Hall (enter from Heath St.) |
| Singers    | Chorus SATB (singers do not need to preregister) |
| Instrumentation | Flutes 1,2&3; Oboes 1,2,3 (English horn); Clarinets (Eb/Bb, Bb/A x2); Bass clarinet; Bassoons 1&2; Contrabassoon; Horns in F 1,2,3&4; Trombones1,2,3 (in Bb and C); Tuba; Tympani multiple; Percussion 5; Piano: Celeste; Strings. |
| Information | For more information: Marion Wilk, marion.wilk@gmail.com |
| Cost       | CAMMAC members $6; non-members $10; students free. |
| Refreshments | Refreshments will be available for $1 during the break. |

*Instrumentalists: please pre-register with Marion Wilk, marion.wilk@gmail.com  
Instrumentalists: please bring your own music stand*
Among Hilary Apfelstadt’s reasons for selecting Cherubini’s Requiem for the CAMMAC Reading on September 18, 2016 is that it is seldom performed and for that reason, is not well known. Nonetheless, it is just as worthy as some of the best known works in the Requiem literature, such as the Mozart Requiem. Cherubini’s Requiem was admired by Beethoven, Schumann, and Brahms. According to Apfelstadt, it should be - the dramatic fourth movement has the same kind of power as is found in Verdi’s Requiem. One reason the Cherubini is done so rarely is that it is a truly choral work, without soloists – and that the choir, not soloists, perform all the interesting vocal passages. For that reason, the preparation of the chorus for the Cherubini Requiem is more involved than in many other works in the same tradition.

Despite the fact that the choir as a whole sings everything, both choir and orchestra members noted that the Cherubini Requiem is quite accessible. The relative ease and the moderate tempi made the Cherubini Requiem a joy to sing and play. Hilary Apfelstadt is a gifted conductor, whose approach is delicate, and gentle both with the music and her performers. The delicate touch works for this Requiem mass, and may suggest another implicit and personal reason for its selection by Dr. Apfelstadt. The conducting was detailed, orchestral cues clear, and cut offs marked where important. The small group of choristers (18) and instrumentalists (14) read through the entire work, with special attention to spots of the Introitus, Offertorium, Dies Irae and Agnus Dei. Having done the entire work, the assembled group then repeated and finished up with a glorious Pie Jesu and Agnus Dei.

The Requiem was written by Luigi Cherubini in 1816 and premiered 21 January 1817 at a commemoration service for Louis XVI of France on the twenty-third anniversary of his beheading during the French Revolution.

Available recordings of Cherubini Requiem:

https://www.youtube.com/watch?v=laO7Zi6Zsm8

https://www.youtube.com/watch?v=L2WggS3fDpQ

https://www.youtube.com/watch?v=bbpWdBIYeFE
PLAYING AND SINGING OPPORTUNITIES

“Toronto Recorder Players’ Society”

For a list of meeting dates for 2016-2017, please visit the “Toronto Recorder Players’ Society” at: http://cammac.ca/toronto/rps-2016-2017. For further information, please contact Brian Tulloch at 416-597-0485 or toronto_rps@gmail.com.

TEMPO

The Toronto Early Music Players Organization (TEMPO) holds monthly meetings on Sunday afternoons between September and May. We play under the guidance of a professional coach and welcome intermediate and advanced recorder and viol players. Membership fee for the season is $75. Individual meetings are $20, but your first meeting is free. Please join us for some fine music-making. Our upcoming meetings are as follows:

Sunday, October 2: Workshop coached by lutenist/guitarist Sylvain Bergeron, 1:30 to 4, at St. Michael and All Angels Anglican Church, basement gym, 611 St. Clair Ave. W., near Christie.

Sunday, November 6: Workshop coached by recorder/flute player Sophie Larivière, 1:30 to 4, at Armour Heights Community Centre, 2140 Avenue Road, just south of Wilson.

Please remember to bring a music stand. For more information, call 416 779-5750.

CONCERT NOTICES

(all groups listing an event must include at least one CAMMAC member)

The Newsletter welcomes short announcements in Playing Opportunities and Concert Notices from all CAMMAC members. Please send details to the Editor by the next Newsletter deadline (penultimate page of this newsletter).

Choral Encounters. “LUMINOUS NIGHT FESTIVAL - The Music of Ola Gjeilo”. Featuring Ola Gjeilo with the combined choirs of the Exultate Chamber Singers (Hilary Apfelstadt, conductor), Orpheus Choir of Toronto (Robert Cooper, conductor), Resonance (Robert Anderson, conductor), Yorkminster Park Baptist Church Choir (William Maddox, conductor) and the University of Toronto MacMillan Singers and Women's Chamber Choir (Hilary Apfelstadt, conductor). One-On-One - Saturday, October 15, 6:30 pm. Ola Gjeilo in conversation with Norbert Palej, Head of Composition, Faculty of Music, University of Toronto. Luminous Night Festival (416) 922-1167 www.luminousnightfestival Gala Concert: Saturday, October 15, 2016, 7:30 pm.
North York Concert Orchestra, “Shakespeare’s 400th”, Rafael Luz, Music Director. Tchaikovsky’s Romeo and Juliet, Bernstein’s West Side Story Overture, as well as Mendelssohn, Debussy, Nicolai, and Prokofief. Yorkminster Citadel, 1 Lord Seaton Road, Toronto ON M2P 1C1 (Yonge & 401). www.nyco.on.ca. **Saturday, October 22, 7:30 pm.**

Northumberland Orchestra and Choir, “Music for Royalty”. John Kraus, Music Director. Soloist Tak Kwan. Music performed for royalty since the early 18th century. Handel’s four Coronation Anthems, as well as Beethoven’s Concerto for Violin and Orchestra. Trinity United Church, 284 Division St., Cobourg. www.northumberlandmusic.ca. **Saturday, November 12, 7:30 pm.**

Amadeus choir, "Aurora Borealis: Magic and Mystery". Lydia Adams, Conductor; Shawn Grenke, Piano. This concert highlights music inspired by the beauty of northern Canada, as well as the landscapes of Scandinavia, the United States, and Russia. Eglinton St George's United Church, 35 Lytton Blvd., Toronto. For more information, 416-446 0188 or www.amadeuschoir.com. **Sunday, November 13, 4:00 pm.**

Northumberland Orchestra and Choir, “Christmas in Northumberland”. John Kraus, Music Director. An evening of Christmas, music including Tchaikovsky’s “Nutcracker Suite”, Mozart and traditional seasonal songs. Trinity United Church, 284 Division St., Cobourg. www.northumberlandmusic.ca. **Saturday, December 3, 7:30 pm.**

Amadeus choir, "Winter Lullabies". Lydia Adams, Conductor; Erica Goodman, Harp; The Bach Children's Chorus with Linda Beaupré, Conductor; Shawn Grenke and Eleanor Daley, Piano. Soothing music, seasonal works, and world premieres of the winning entries to the choir's Annual Songwriting Competition. Yorkminster Park Baptist Church, 1585 Yonge St., Toronto. For more information, 416-446 0188 or www.amadeuschoir.com. **Saturday, December 17, 7:30 pm.**

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**Next CAMMAC Newsletter deadline**

**November 15, 2016**

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**ADVERTISING RATES**

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Advertising is subject to space availability. Neither publication nor positioning is guaranteed.
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**OTHER CONTACTS**

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<th>Position</th>
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<th>Phone</th>
<th>Email</th>
</tr>
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<tbody>
<tr>
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<td>CAMMAC website</td>
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*Toronto Region Representative to the CAMMAC Board of Directors